

STRANGE SONGS

for Baritone, SATBariB Chorus,
and Orchestra

1979—Sept. 9, 2010

Duration: about 21 minutes

This is a collection of four vocal works; in the case of the first, second, and fourth, these are much expanded from original chamber versions during the summer of 2010.

In 2004, as I was about to graduate with a BS in physics from NCSU, I wrote an odd little poem called *I'm a Physicist and That's Just Fine*. Not long after, I set it for baritone and piano. The arrangement here is much longer and more complex than the original song.

I attended a macrobiotic meeting in Boston in 1979 where there was to be an entertainment at the end given by attendees. I quickly wrote *Little Miss Nonfat* as a composition that anyone who could read music could perform; it was for spoken chorus in four parts. However, my search for performers was in vain. This orchestral version is far longer and more involved than the very simple original, which was under two minutes long.

Lo these many years ago (over thirty, I believe) I read Martin Gardner's *Annotated Alice*, which included Robert Scott's 1872 translation of *Jabberwocky* into German. Since then, *Jabberwocky* has been translated into many languages, but to my ear, Scott's is the best, even better than the English original.

I knew at once that I would set *Der Jammerwock* to music, but life intervened and it was not until the summer of 2005 that composition started. Having heard the Czech Nonet in Raleigh, I decided to write it for nonet and baritone; and as I had no surviving orchestral works, this version for baritone and chamber orchestra. The total time composing this short piece, from July 19, 2005 to March 1, 2006, is exceptionally long, and indicates the peculiar difficulty in composition.

In the summer of 2003, I was doing physics at the University of Michigan at Ann Arbor, and decided to write a satirical song about the decades of rejection I had suffered from musicians. Thus, I dedicated it to the many musicians who gave me so much material from 1984 through 2005 by turning down my music because it was too easy, too hard, too long, too brief, too classical, too popular, too modern, too old-fashioned, too secular, too religious, too fast, too slow, too serious, too humorous, they're busy playing something else, or in short, *because I wouldn't give them money*. Thankfully, since 2006 things are much better and I have found some wonderful performers.

Bill Robinson

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billrobinsonmusic.com

Cover photo by Lon Cooper, 1975, of me in front of the NTSU library

I'm a Physicist and That's Just Fine

I'm a Physicist and that's just fine—
It's much better than a life of crime.
If you really want to see me sneer,
Just imply I'm an engineer.

I fuss with numbers transcendental;
When I was young they called me
 mental.

If it can't be measured, it don't
 exist—

In this here science, that's the gist.
We need evidence, with fame for
 finders.

For spooky things, we've got on
 blinders—

UFOs and **GHOSTS** and prayer,
Hippies, preachers, tall blue
 hair.

I'm a skeptic, tried and true;
My origin is Cosmic Goo.
I can calculate the odds,
Which, *though* Zero, admit no Gods.

I sit inside and study all day;
My eyes are dim, my skin is gray.
My way with women is legen-dary—
I'll meet one someday, don't mean
 maybe!

I'm a Physicist and that's just fine—
It's much better than a life of crime.
From Giga to Femto, from Cosmos
 to Quark,
One man's Genius is another man's
 Dork.
If Dork I must be, then Dork I must
 be;
The Answer to Everything is—
 Twenty-three!

Bill Robinson

January 2004

Der Jammerwoch

Robert Scott

Es brillig war. Die schlichte Coven
Wirren und wimmelten in Waben;
Und aller-mümsige Burggoven
Die mohmen Räth' ausgraben.

»Bewahre doch vor Jammerwoch!
Die Zähne knirschen, Krallen kratzen!
Bewahr' vor Jubjub-Vogel, vor
Frumiösen Banderschnatzchen!«

Er griff sein vorpals Schwertchen zu,
Er suchte lang das manchsan' Ding;
Dann, stehend unterm Cumtum Baum,
Er an-zu-denken-fing.

Als stand er tief in Andacht auf,
Des Jammerwochen's Augen-feuer
Durch tulgen Wald mit Wiffek kam
Ein burlend Ungeheuer!

Eins, Zwei! Eins, Zwei! Und durch und
durch
Sein vorpals Schwert zerschnifer-schnück,
Da blieb es tod! Er, Kopf in Hand,
Geläumfig zog zurück.

»Und schlugst Du ja den Jammerwoch?
Umarme mich, mien Böhm'sches Kind!
O Freuden-Tag! O Halloo-Schlag!«
Er schortelt froh-gesinnt.

Es brillig war. Die schlichte Coven
Wirren und wimmelten in Waben;
Und aller-mümsige Burggoven
Die mohmen Räth' ausgraben.

Original source (text slightly altered by Wilhelm
von Rubensohn):

Scott, Robert. "The Jabberwock Traced to Its True
Source", *MacMillan's Magazine*, Feb 1872.

What I Hear After Submitting a Score

Solo: Well-versed in matters Physical,
Your attitude is Mystical.
We cannot play without some Pay--
That, or your left Testicle.

Chorus: We cannot play without some
Pay-
That, or your left Testicle.

Solo: With claims to be Devotional,
Your morals are Contortional.
We cannot play without some Pay--
And also Tips, proportional.

Chorus: We cannot play without some
Pay-
And also Tips, proportional.

Solo: In Theory you're a dumb-dumb;
A Doctorate you have none.
We cannot sing without that thing
Called Money, in a lump sum.

Chorus: We cannot sing without that thing
Called Money, in a lump sum.

Solo: Your Music has no Power;
Your face is set to glower.
You've been to jail,
You're going to fail—
You really need a shower!

Chorus: You've been to jail,
You're going to fail—
You really need a shower!

Solo: You sometimes write for Trumpet;
You'd rather have a Strumpet.
We have your Score,
Now pay some more
Or we shall surely dump it.

Chorus: We have your Score,
Now pay some more
Or we shall surely dump it.

Solo: You want a pity party;

Your counterpoint is sorry;
You wear a frown,
You're zipper's down--
Where is your Check? It's tardy!
Chorus: You wear a frown,
You're zipper's down--
Where is your Check? It's tardy!

Solo: No funding is your excuse;
Your Music can find no use.
It's as we feared,
You're just too weird—
Your Score is in the Refuse!

Chorus: It's as we feared,
You're just too weird—
Your Score is in the Refuse!

--Bill Robinson

Performance notes

All accidentals hold through the measure and not beyond, and do not apply to octaves.

When notes below low E are written for the Double Basses, I include a complimentary note an octave up to be played by those without extensions.

This C score, without transpositions, I find convenient; those conductors preferring a transposed score may contact me and I will make them a custom printing.

I wrote rather thick orchestration behind the baritone soloist, with the assumption that high-quality amplification would be available and entirely appropriate. In the case of very small numbers of singers for the chorus, these singers also may be amplified.

In the case that a chamber performance is preferred, or an orchestra is not available, it is permissible to perform with the vocal score and its two-piano accompaniment.

STRANGE SONGS

I. I'm A Physicist and That's Just Fine

[6:10]

Bill Robinson

With Calculated Abandon (♩=96)

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

1
2
Horns in F

3
4

2 Trumpets in B \flat

2 Trombones

BTbn.

Tuba

Timpani

pp *f*

With Calculated Abandon (♩=96)

Solo Baritone

Chorus Soprano Alto

Tenor

Baritone Bass

I
Violin

II

Viola

Violoncello

Double Bass

f

div.

unis.

f

f

f

f

f

I'm a Physicist

5 *ff* (roll "r")

Solo Bari. *ff* (roll "r")

I'm a Phys-i-cist and that's just fine, It's much bet-ter than a life of crime.

I Vln. II Vla. Vc. DB

8

Fl. 1

B♭ Cl. 1

2 Bsn. 8

Timp. *f*

Solo Bari. 8

If you really want to see me sneeah, Just imply I'm an engi - nee-ah.

I Vln. II Vla. Vc. DB

div.

I'm a Physicist

[illegible]

I'm a Physicist

[illegible]

(♩ = 76)
20 **Meno mosso**

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 2 *p*

Hn. 4 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

DB *mp* *p*

25

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 2 *p*

Hn. 4 *p*

Timp. *p*

Solo Bari. *p* I fuss with num-bers tran-scen - den-tal; _____

Vln. I

Vln. II

Vla.

Vc. div.

DB

I'm a Physicist

6

[illegible]

I'm a Physicist

I'm a Physicist

8

[illegible]

I'm a Physicist

[illegible]

I'm a Physicist

10

48

2 Ob.

1

B♭ Cl.

2

2 Bsn.

48

1

2

Hn.

3

4

Tuba

48

Timp.

I

Vln.

II

Vla.

Vc.

DB

pp cresc. p. a p. (p) (mp) (mf)

div. mf

div. mf

pp cresc. p. a p. (p) (mp) (mf)

unis. (mp) (mf)

I'm a Physicist

[illegible]

I'm a Physicist

2 Ob.

56

2 Cl.

56

2 Bsn.

56

Hn.

1

2

56

3

4

56

Tuba

56

Timp.

S

A

56

T

56

Bari.

B

56

I

Vln.

II

Vla.

Vc.

unis.

DB

Picc. 60 *ff*

1 60 *ff*

Fl. 2 *ff*

Ob. 1

2 Ob. 60

2 Bsn. 60

1

Hn. 2 60

3 4 *p*

2 Tpts. 60 *ff*

2 Tbn. 60 *ff*

BTbn. 60 *ff*

Tuba 60 *ff*

Timp. 60 *p*

Solo Bari. 60

S A 60 *p* I'm a skep-tic, tried and true; My true; *p*

T 60 *p* true; *p*

Bari. B 60 *p* true; *p*

I 60 *p* unis.

Vln. II 60 *p*

Vla. 60 *p*

Vc. 60 *p* div. unis.

DB 60 *p*

I'm a Physicist

14

[illegible]

Picc. *f* *ff* *pp*

2 Fl. *f* *ff*

1 Ob. *f* *ff* *p*

2 Ob. *f* *ff*

2 Cl. *f* *ff* *pp*

2 Bsn. *f* *ff* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Solo Bari. *f* *ff*

S *f* *ff*

A *f* *ff*

T *f* *ff*

Bari. *f* *ff*

B *f* *ff*

I Vln. *f* *ff* *pp*

II Vln. *f* *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *f* *ff* *pp*

DB *f* *ff* *pp*

Which, though Ze-ro, ____ ad mit no Gods!

I'm a Physicist

16

(♩.=76)

Meno mosso

Ob. 1

B♭ Cl. 1

1

Bsn.

2

Hn. 4

80

Meno mosso

Solo Bari.

Vln. I

Vla.

Vc.

DB

80

p

p

ff

pp

pp

(♩.=76)

pp

pp

pp

pp

pp

pp

89

Tempo I (♩=96)

Bsn.

1

2

89

Hn. 3

1

2

3

4

89

Solo Bari.

Vln. I

Vla.

Vc.

DB

89

pp

p cresc. p. a p.

p cresc. p. a p.

p cresc. p. a p.

Tempo I (♩=96)

sit in - side and study all day;_____

My eyes are dim, my skin is gray._____

div.

p cresc. p. a p.

p cresc. p. a p.

95

Ob. 1 *mp* *mf* *f* *ff*

Ob. 2 *mp* *mf* *f* *ff*

B♭ Cl. 1 *mp* *mf* *f* *ff*

B♭ Cl. 2 *mp* *mf* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *(mp)* *(mf)* *f* *ff*

Hn. 2 *(mp)* *(mf)* *f* *ff*

Hn. 3 *(mp)* *(mf)* *f* *ff*

Hn. 4 *(mp)* *(mf)* *f* *ff*

B♭ Tpt. 1 *mp* *mf* *f*

Tuba *mp* *mf* *f*

Timp. *mp* *cresc.* *(mf)* *f* *ff* *f*

Solo Bari. *ff* My way with wo-men_____ My

T. *ff* My way with women

Bari. B *ff* My way with women

Vln. I *div.* *mf* *f* *ff*

Vln. II *div.* *mf* *f* *ff*

Vla. *ff*

Vc. *(mp)* *(mf)* *f* *ff*

DB *(mp)* *(mf)* *f* *ff*

I'm a Physicist

[illegible]

I'm a Physicist

103

Picc.

103

Fl. 1

103

2 Ob.

103

2 Cl.

a 2

ff

1

2

Hn.

3

4

2 Tpts.

103

2 Tbn.

103

BTbn.

103

Tuba

ff

Timp.

ff

Solo Bari.

103

meet one someday, don't mean may-be! _____

don't mean may-be! _____ don't mean may-be! _____

S

103

ff don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

A

103

ff don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

T

103

meet one someday, don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

Bari. B

103

meet one someday, don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

I

unis.

ff

Vln.

II

Vla.

Vc.

DB

ff

I'm a Physicist

20

[illegible]

I'm a Physicist

[illegible]

I'm a Physicist

22

[illegible]

I'm a Physicist

127

Picc.

Fl. 1

B♭ Cl. 1

2 Bsn.

2

Hn. 3

4

2 Tpts.

BTbn.

Tuba

Solo Bari.

S

A

T

Bari.

B

I

Vln.

II

Vla.

Vc.

DB

of crime. of crime. crime.

From

of crime. of crime. of crime. crime.

ff

From Gi - ga to Fem-to, from

of crime. of crime. of crime. crime.

ff

From Gi - ga to Fem-to, from

crime. of crime. of crime. crime.

ff

From Gi - ga to Fem-to, from Cos-mos to Quark, From

crime. crime.

ff

From Gi - ga to Fem-to, from Cos-mos to Quark, From

ff

I'm a Physicist

2 Ob.

130

a 2

ff

2 Cl.

130

ff

2 Bsn.

130

ff

2 Tpts.

130

ff

Tbn. 1

130

ff

BTbn.

130

ff

Tuba

130

ff

S

130

Gi - ga to Femto, from Cosmos to Quark,

One man's Genius is an-o-ther man's Dork.

A

130

Cosmos to Quark, Cosmos to Quark,

One man's Genius is an-o-ther man's Dork.

T

130

Cosmos to Quark, Cosmos to Quark,

One man's Genius is an - o-ther man's Dork.

Bari.

130

Gi - ga to Femto, from Cosmos to

One man's Genius is an - o-ther man's Dork.

B

130

Gi - ga to Femto, from Cosmos to Quark, One man's Genius is an-o-ther man's Dork._____

Vln. I

div.

Vln. II

div.

unis.

Vla.

unis.

div.

Vc.

div.

unis.

DB

Fl. 1

133

ff

Ob. 1

ff

Hn.

133

1

2

3

ff

B♭ Tpt.

133

1

2

S.

133

If Dork I must be, then Dork I must be If

Dork I must be, then Dork I must be must

A.

133

Dork I must be If

Dork I must be, then Dork I must be must

T.

133

If Dork I must be, then Dork I must be must

Bari. B

133

must

Vln.

I

div.

II

unis.

Vla.

I'm a Physicist

26

[illegible]

I'm a Physicist

rit.

Picc. *141* *pp*

1 *141* *pp*

FL. 2 *pp*

2 Cl. *141* *mp* *(mf)* *(mp)* *p* *pp*

Bsn. 1 *mf* *pp*

2 *(mf)* *(mp)* *p*

Hn. 3 *(mf)* *(mp)* *(p)* *pp*

4 *(mf)* *(mp)* *p*

2 Tbn. *141* *mf*

BTbn. *141* *mf*

Tuba *141* *mf*

Timp. *(mf)* *mp* *rit.* *pp*

Solo Bari. *141* *mp* *rit.* *pp*

S *three* *141* *(mf)* *mp* *pp*

A *three* *141* *(mf)* *mp*

T *three* *141* *(mf)* *(mp)* *p*

Bari. *three* *141* *(mf)* *(mp)* *(p)* *pp*

Vln. I *three* *(mf)* *(mp)* *(p)* *pp*

II *(mf)* *(mp)* *(p)* *pp*

Vla. *(mf)* *(mp)* *(p)* *pp*

Vc. *(mf)* *mp* *pp*

DB *(mf)* *mp* *pp*

Allegro macroneurotico

(♩ = 106)

Piccolo

2 Flutes

2 Oboes

2 Clarinets
in B \flat

1
Bassoon

2

Horns in F

1
2

3
4

2 Trumpets
in B \flat

2 Trombones

BTbn.

Tuba

Timpani

Soprano

Alto

Tenor

Baritone

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

mp

mp

mp

mp

mp

mp

pp

mp

mp

mp

mp

Lit-tle Miss

Lit-tle Miss

oom-pah oom-pah oom-pah oom-pah oom-pah oom - pah

oom-pah oom-pah oom-pah oom-pah oom-pah oom - pah

Oh oh oh oh oh oh oh oh oh oh

div.

mp

div.

mp

div.

mp

[illegible]

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn. 2

BTbn.

Tuba

Timp.

S

A

T

B

Bass

I

Vln.

II

Vla.

Vc.

DB

sat on her tom cat

sat on her tom cat

sat on her tom cat

sat on her tom cat

oom - pah Per-cy Grain-ger oom - pah Per-cy Grain-ger

Al-ca-traz may - hem Al-ca-traz may - hem

sat sat sat sat

sat sat sat sat

sat sat sat sat

sat sat sat sat

sat div. sat unis.

div.

div.

gnis.

[illegible]

Picc.

1

2

1

2

1

2

2 Bsn.

1

2

3

4

2 Tpt.

2 Tbn.

BTbn.

Tuba

Timp.

S

A

T

B

Bass

I

II

Vla.

Vc.

DB

sat on her sat on her sat on her tom cat Splat! Splat! Splat! Splat!

oom - pah poo - bah sat on her tom cat Splat! Splat! Splat! Splat!

sat on her sat on her sat on her tom cat Splat! Splat! Splat! Splat! Per-cy

oom - pah poo - bah sat on her tom cat Splat! Splat! Splat! Splat! Per-cy

poo - bah sat on her tom cat Splat! Splat! Splat! Splat!

div. unis.

div. unis.

pizz. arco

pp

Fl. 1

23

Cl. 1

pp

Bsn. 2

Hn. 2

Hn. 4

Timp.

pp

S

23

A

23

T

23

B

23

Bass

23

I

div.

II

pp

Vc.

DB

Per - cy

Per-cy

Grain - ger

Born

in a man - - - ger

Per - cy

Little Miss

Little Miss

Little Miss

Little Miss

Little Miss

oompah

poo - bah

Fl. 1

Cl. 1

Bsn. 2

Hn. 2

Hn. 4

Timp.

S

A

T

B

Bass

Vln. I

Vln. II

Vc.

DB

27

Non-fat tom cat Lit-tle Miss Lit-tle Miss Tom cat Non-fat sat on her Non - fat tom cat

Non-fat tom cat Lit-tle Miss Lit-tle Miss Tom cat Non-fat sat on her Non - fat tom cat

8

Per-cy Grain - - - ger born in a man - - - ger Per-cy

27

Per-cy Grain - - - ger born in a man - - - ger Per-cy

27

oom - pah poo - bah

This musical score is for a performance of 'The Cat in the Hat'. It features a variety of instruments and vocal soloists. The score is divided into two systems, with the first system starting at measure 30 and the second system starting at measure 35. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone (BTbn.), Tuba, Timpani (Timp.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Double Bass (DB). The vocal soloists are Soprano (S), Alto (A), Tenor (T), Bass (B), and Double Bass (DB). The lyrics are in English and include the famous 'The Cat in the Hat' song lyrics. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 30-34):

- Fl.** (Flute): Measures 30-34, starting with a melodic line in measure 30.
- Ob.** (Oboe): Measures 30-34, starting with a melodic line in measure 30.
- Cl.** (Clarinet): Measures 30-34, starting with a melodic line in measure 30.
- Bsn.** (Bassoon): Measures 30-34, starting with a melodic line in measure 30.
- Hn.** (Horn): Measures 30-34, starting with a melodic line in measure 30.
- Tpt.** (Trumpet): Measures 30-34, starting with a melodic line in measure 30.
- Tbn.** (Trombone): Measures 30-34, starting with a melodic line in measure 30.
- BTbn.** (Baritone): Measures 30-34, starting with a melodic line in measure 30.
- Tuba**: Measures 30-34, starting with a melodic line in measure 30.
- Timp.** (Timpani): Measures 30-34, starting with a melodic line in measure 30.
- S.** (Soprano): Measures 30-34, starting with a melodic line in measure 30.
- A.** (Alto): Measures 30-34, starting with a melodic line in measure 30.
- T.** (Tenor): Measures 30-34, starting with a melodic line in measure 30.
- B.** (Bass): Measures 30-34, starting with a melodic line in measure 30.
- DB.** (Double Bass): Measures 30-34, starting with a melodic line in measure 30.

System 2 (Measures 35-39):

- Fl.** (Flute): Measures 35-39, continuing the melodic line.
- Ob.** (Oboe): Measures 35-39, continuing the melodic line.
- Cl.** (Clarinet): Measures 35-39, continuing the melodic line.
- Bsn.** (Bassoon): Measures 35-39, continuing the melodic line.
- Hn.** (Horn): Measures 35-39, continuing the melodic line.
- Tpt.** (Trumpet): Measures 35-39, continuing the melodic line.
- Tbn.** (Trombone): Measures 35-39, continuing the melodic line.
- BTbn.** (Baritone): Measures 35-39, continuing the melodic line.
- Tuba**: Measures 35-39, continuing the melodic line.
- Timp.** (Timpani): Measures 35-39, continuing the melodic line.
- S.** (Soprano): Measures 35-39, continuing the melodic line.
- A.** (Alto): Measures 35-39, continuing the melodic line.
- T.** (Tenor): Measures 35-39, continuing the melodic line.
- B.** (Bass): Measures 35-39, continuing the melodic line.
- DB.** (Double Bass): Measures 35-39, continuing the melodic line.

Lyrics:

Born in a man-ger
Lit - tle Miss Tom cat Non - fat
sat on her Non - fat tom cat

Tom cat Non - fat
sat on her Non - fat tom cat

eat - ing her soy - bean to - fu

oom - pah
oom - pah poo - bah
div.

[illegible]

40

1

Bsn.

2

1

Hn.

2

3

40

B♭ Tpt.

1

40

Tbn.

1

2

40

BTbn.

40

S

cho too few cho too few Al-ca-traz may-hem oom-pah Al-ca-traz may-hem poo-bah Lit-tle Miss

40

A

cho too few cho too few Lit-tle Miss

40

T

8cho too few cho too few born in a man - ger eat-ing her

40

B

cho too few cho too few Grain - ger born in a man - ger non - fat

40

Bass

Per - cy Grain - ger born in a man - ger

I

Vln.

II

Vln.

Vla.

Vc.

DB

Picc. *ff*

1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *ff*

2

2 Cl. *ff*

1

Bsn. 2

Hn. 2 *ff*

3 *ff*

Bs Tpt. 1 *ff*

2 *ff*

Tbn. 1 *ff*

2 *ff*

BTbn. *ff*

Tuba *f* *ff*

Timp. *ff* *pp*

S *pp* *p*
Per-cy cat_ stranger_ Per - cy

A *pp*
_ Al - ca - traz _ dan - ger _

T *pp*
_ man - ger _

B *pp*
_ ran - ger _

Bass *pp*
to - fu_ may - hem Grain-ger

Vln. I *pp*

II *pp*

Vla. *pp*

Vc. *pp*

DB *pp*

48

Picc.

Fl. 2

Timp.

S

A

I

Vln. II

Vla.

Vc.

DB

Per - cy Grain - - - - - ger born in

born in

51

Picc.

Fl. 2

Timp.

S

A

T

B

Bass

I

Vln. II

Vla.

Vc.

DB

born in a man - - - - - ger sat on her Tom

born in a man - - - - - ger sat on her Tom

born in a man - - - - - ger sat on her Tom

in a man - - - - - ger sat on her Tom

sat on her Tom

This musical score is for a piece titled "The Cat in the Hat". It features a variety of instruments and vocal parts. The score is divided into two systems, each containing three staves. The first system includes the Bsn. (Bassoon), Hn. (Horn), and B♭ Tpt. (Bass Trombone). The second system includes the S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Bass. The vocal parts (S, A, T, B, and Bass) are all singing the lyrics "The Cat in the Hat". The instrumental parts (Bsn., Hn., B♭ Tpt., Vla., Vc., and DB) provide a rhythmic and melodic accompaniment. The score is written in 4/4 time and features a key signature of one flat (B♭). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings (ff, f, mf, p). The lyrics are written below the vocal staves.

System 1:

- Bsn. 1:** Bassoon, measures 56-58, *ff*.
- Bsn. 2:** Bassoon, measures 56-58, *ff*.
- Hn. 1:** Horn, measures 56-58, *ff*.
- Hn. 2:** Horn, measures 56-58, *ff*.
- B♭ Tpt. 1:** Bass Trombone, measures 56-58, *ff*.

System 2:

- S. (Soprano):** Measures 56-58, lyrics: "The Cat in the Hat".
- A. (Alto):** Measures 56-58, lyrics: "The Cat in the Hat".
- T. (Tenor):** Measures 56-58, lyrics: "The Cat in the Hat".
- B. (Bass):** Measures 56-58, lyrics: "The Cat in the Hat".
- Bass:** Measures 56-58, lyrics: "The Cat in the Hat".
- Vla. (Viola):** Measures 56-58, *ff*.
- Vc. (Violoncello):** Measures 56-58, *ff*, *div.* (divisi).
- DB (Double Bass):** Measures 56-58, *ff*.

59

Cl.

2

Bsn.

1

2

Hn.

3

4

B \flat Tpt.

1

2

Tbn. 1

59

Tuba

59

Timp.

59

S

Spin-o - za a-long came a - long came a-long came a-long came a-long came Spin - o - za no-za

A

59

a - long came Spin-o - za a-long came a - long came a-long came a-long came a-long came Spin - o - za long

T

59

8

o - za a - long came Spin-o - za a-long came a - long came a-long came a-long came a-long came Spin - o - za no-za

B

59

o - za a - long came Spin-o - za a-long came a - long came a-long came a-long came a-long came Spin - o - za long

Bass

59

o - za a - long came Spin-o - za a-long came a - long came a-long came a-long came a-long came Spin - o - za long

I

Vln.

ff

div.

unis.

II

ff

Vla.

Vc.

DB

42

42

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 4

S

A

T

B

Bass

I

Vln. II

Vla.

Vc.

DB

63

ff

ff

ff

ff

ff

long long no-za beer

long no-za came

long no-za za he smelled of rum and

no-za Spin-o

no-za long a - long a

D

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

S

a - long came Spin-o - za he knew the end was

A

a - long came Spin-o - za he knew the end was

T

a - long came Spino-za he smelled of shame and fear a-long came Spin - o - za he

B

a - long came Spino-za he smelled of shame and fear a-long came Spin - o - za he

Bass

long came Spino - za he smelled of rum and beer

Vln. I

div.

Vln. II

div.

Vla.

Vc.

DB

44

44

Copyright

70

1 Bsn.

2 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3

4

Tuba

Timp.

S

A

T

B

Bass

I Vln.

II Vln.

Vla.

Vc.

DB

near he knew the end was near may - hem

near he knew the end was near

8 smelled of rum and beer he knew the end was may - hem

smelled of rum and beer he knew the end was

Al-ca-traz

quit it quit it quit it

quit it quit it quit it

ff

mf

mp

p

pp

div.

76

2 Bsn.

76

Hn.

1

2

4

76

B

quit it quit it quit it quit it quit it quit it quit it quit it

76

Bass

quitit quitit quitit quit it quit it quit it quit it quit it quit it quit it quit it

Vln. II

Vla.

Vc.

DB

[illegible]

The musical score for "The Fire of Love" by John Williams is a complex orchestral and vocal work. It features a full orchestra and vocal soloists. The score is written in 4/4 time and includes a variety of instruments and vocal parts. The orchestration includes Flutes (Fl.), Oboes (Ob.), Bassoons (Bsn.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), Bass (B.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal soloists are represented by the vocal staves at the bottom of the score. The music is characterized by its lush, romantic sound, with a focus on the vocal soloists and the string section. The score includes a variety of musical notations, including dynamics (e.g., *f*, *ff*, *p*), articulation (e.g., *Glissando*), and performance instructions (e.g., *unis.*, *8va*). The lyrics "quit it quit it" are repeated throughout the score, particularly in the vocal and bass parts. The score is a testament to John Williams' mastery of orchestration and his ability to create a powerful, emotional musical experience.

48

E

[illegible]

[illegible]

Picc. *ff* 101 5 *ff* 5

Fl. 1 *ff* 101 5 *ff* 5

Bsn. 1 2

Hn. 1 2 3 4 *ff* 5 *mf* *ff* 3 *ff* 3

B♭ Tpt. 1 2 *ff* 5 *ff* 5

S *ff* 101 5 hey just leave me alone

A *ff* 101 5 quit it hey just leave me a - lone

T 8 quit it quit it quit it quit it quit it quit it quit it quit it quit it

B *ff* 101 quit it hey just leave me a - lone

Bass *ff* 101 quit it quit it quit it quit it quit it quit it quit it quit it quit it

I *ff* 101

Vln. II

Vla.

Vc.

DB

The image shows a page of a musical score, likely for a large orchestra and choir. The score is for measures 106 to 110. The instruments listed on the left are Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 1 and 2 Horns, 2 Trumpets, 2 Trombones, Bass Trombone, Tuba, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts are Soprano, Alto, Tenor, and Bass. The lyrics for the vocal parts are "quit it quit it quit it". The score includes dynamic markings like "ff" and "div. unis.".

Picc. *Flt.*

1 *Fl.*

2

1 *Ob.*

2

1 *Cl.*

2

2 Bsn.

1 *Hn.*

2

3

4

2 Tpt.

2 Tbn.

BTbn.

Tuba

Timp.

S

A

T

B

Bass

I

Vln.

II

Vla.

Vc.

DB

quit it quit it

quit it quit it

quit it quit it

quit it quit it

quit it quit it

quit it quit it

Oh oh oh

unis.

unis.

unis.

unis.

ff

mp

pp

mp

Instrumental Parts:

- Picc.** (Piccolo): Melodic line starting at measure 117.
- Fl.** (Flutes): Two parts, 1 and 2, playing a rhythmic accompaniment.
- Ob.** (Oboes): Two parts, 1 and 2, playing a rhythmic accompaniment.
- Cl.** (Clarinets): Two parts, 1 and 2, playing a rhythmic accompaniment.
- Bsn.** (Bassoons): Two parts, 1 and 2, playing a rhythmic accompaniment.
- Timp.** (Timpani): Playing a rhythmic pattern.
- S.** (Soprano): Melodic line starting at measure 117.
- A.** (Alto): Melodic line starting at measure 117.
- T.** (Tenor): Melodic line starting at measure 117.
- B.** (Bass): Melodic line starting at measure 117.
- Bass**: Bass line starting at measure 117.
- Vln.** (Violins): Two parts, I and II, playing a rhythmic accompaniment.
- Vla.** (Viola): Playing a rhythmic accompaniment.
- Vc.** (Violoncello): Playing a rhythmic accompaniment.
- DB** (Double Bass): Playing a rhythmic accompaniment.

Vocal Soloists:

- S.** (Soprano): Little Miss, Little Miss Non-fat, Little Miss, Little Miss Non-fat
- A.** (Alto): Little Miss, Little Miss Non-fat, Little Miss, Little Miss Non-fat
- T.** (Tenor): oom-pah, oompah oompah, oompah, oom - pah oompah, oompah poobah, oom - pah, oom - pah poobah
- B.** (Bass): oom-pah, oompah oompah, oompah, oom - pah oompah, oompah poobah, oom - pah, oom - pah poobah
- Bass**: oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh

Other Parts:

- I.** (Violin I): div. (divisi) starting at measure 117.
- II.** (Violin II): mp (mezzo-piano) starting at measure 117.
- Vla.** (Viola): mp (mezzo-piano) starting at measure 117.
- Vc.** (Violoncello): mp (mezzo-piano) starting at measure 117.
- DB** (Double Bass): mp (mezzo-piano) starting at measure 117.

[illegible]

[illegible]

127

Picc.

1

Fl.

2

1

Cl.

2

Bsn. 1

2

Hn. 3

4

Tuba

127

Timp.

pp

S

127

pp

squashed him with her spoon

fff

SPLAT!!

A

127

pp

squashed him with her spoon

fff

SPLAT!!

T

127

pp

squashed him with her spoon

fff

SPLAT!!

B

127

pp

squashed him with her spoon

fff

SPLAT!!

Bass

127

pp

squashed him with her spoon

fff

SPLAT!!

I

Vln.

II

Vla.

Vc.

DB

pp

Der Jammerwock:
ein Carroll für Bariton und Orchester

[7:20]

Wilhelm von Rubensohn

♩ = 116

Gelaumfig

1 Flöte *pp*

2 Flöte *pp*

2 Oboen *pp* *p*

2 Klarinetten in B *pp* *p*

1 Fagott *pp* *p*

2 Fagott *pp* *p*

2 Hörner in F *pp*

4 Pauken *pp*

Solo Bariton

p Es brüßig war. Die schlechte Cov-en

1 Violine *pp*

2 Violine *pp*

Bratsche *pp* *p*

Violoncell *pp* *p*

Kontrabass *pp* *p*

Ob. 1

Klar. 1

1

Fag.

2

1

Hn.

2

Bariton

Wirr-ten und wim-mel-ten in Wa-ben; Und al-ler-müm-si-ge Burg-go-ven

1

Vln.

2

Br.

Vcl.

K.-B.

14

Fl. 1

mf mp pp mp

Ob. 1

pp mp

Klar. 1

2

mp

Fag. 1

pp

2

mp

Hr. 1

mf mp

2

mp

Bariton

Die mochen Räth' aus-gra-ben.

p pp

Vln. 1

mp pp mp

2

mp pp mp

Br.

mp pp mp

Vcl.

mp

K.-B.

mp

21

Fl. 1

Ob. 1

Klar. 1 *mp*

2 *mp*

Fag. 1

2

Hr. 1 *mp*

2

Trpt. 1 1. *mp*

2

Pk. *mp*

Vln. 1

2

Br.

Vcl.

K.-B.

27

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Klar. 1

Klar. 2

Fag. 1 *mp*

Hr. 1 *mp*

Pk. 27

Vln. 1 *mp* *legato*

Vln. 2 *mp*

Br. *mp*

Vcl. *mp*

K.-B. *mp*

32

Fl. 1

mf f ff

Ob. 1

mf f ff

Klar. 1

f ff

Klar. 2

ff

Fag. 1

f ff

Hr. 1

ff

Bariton

"Be - wah - re doch vor

Vln. 1

ff

Vln. 2

Br.

mf f ff

Vcl.

mf f ff

K.-B.

ff

1 36 Fl. 1 2 36 ff Ob. 1 1 2 36 Klar. 1 2 36 Fag. 1 36 Hrn. 1 36 Trpt. 1 2 36 Pk. 36 Bariton 36 Jam-mer-wocht! Die Zäh - ne knir - schen, Kral - len krat - zent! 1 2 36 Vln. 1 2 36 ff Br. Vcl. K.-B.

Der Jammerwoch

64

[illegible]

45

Ob.

2

Fag. 1

mp

Euph. 1

Crpt. 1

2

Pk.

Br.

Vcl.

K.-B.

mp

mf

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

51

Ob. 1 *ff*

Ob. 2

Klar. 1 *f ff*

Klar. 2 *f ff*

Fag. 1 *mf f ff*

Fag. 2 *mf f ff*

Hr. 1 *ff*

Hr. 2 *ff*

Trpt. 1 *ff*

Trpt. 2

Bariton *ff* Be-wahr' vor JubjubVogel, Be-wahr' vor JubjubVogel, Be

Vln. 1 *ff*

Vln. 2 *ff*

Br. *mf f*

Vcl. *f ff*

K.-B. *pizz. mf f ff*

molto rit. ----- *a tempo*

56

Fl. 1 *ff*

2 *ff*

Ob. 1 *ff*

2

Klar. 1 *ff*

2 *ff*

Fag. 1

2

Hr. 1

2

Crpt. 1

2

Pk. 56 *ff*

Bariton 56 *ff*

wahr' Bewahr' Be-wahr' Bewahr' Bewahr' Bewahr' Be - wahr' vor Frum-i-ßen Banderschnatzhen!

Vln. 1

2

Br. *ff*

Vcl.

K.-B.

62

1

Fl.

2

Ob.

1

2

Klar.

1

2

Fag.

1

2

En.

1

2

Crpt.

1

2

Pk.

Bariton

vor Frum-iösen Banderschnatzchen! Ban-derschnatzchen! Ban - der - schnatzchen!"

Vln.

1

2

Br.

Vcl.

K.-B.

Der Jammerwock

68 Schottelt ♩ = 144

72

Fag. 1

1

2

Hr.

1

2

Crpt.

1

2

Pk.

mf *f*

Vln. 1

pizz.

f

Br.

pizz.

f

Vcl.

pizz.

f

K.-B.

mf *f*

78

Fl. 1

f

1

2

Hr.

1

2

Crpt.

1

2

Vln.

1

2

f

Br.

Vcl.

K.-B.

Der Jammerwock

[illegible][illegible]

Fl. 1

Klar. 1

Fag. 1

Hn. 1

Hn. 2

Pk.

Bariton

Er griff sein vor - pals Schwentchen zu, Er such-te lang das

Vln. 1

Vln. 2

Br.

Vcl.

K.-B.

102

1 Fl. 1 *ff*

2 Fl. 2 *ff*

Ob. 1 *ff*

Klar. 1 *ff*

Fag. 1 *ff*

Hr. 1 *ff*

Bariton

manchsan' Ding; Dann, stehend un-ter-m Tum-tum Baum, Dann, stehend unterm Tum - tum

1 Vln. *ff*

2 Vln. *ff*

Br. *ff*

Vcl. *ff*

R.-B. *ff*

[illegible]

113

Fl.

1

2

ff

ff

Ob.

1

2

ff

Klar.

1

2

113

Fag.

1

2

ff

Hn.

1

2

113

Crpt.

1

2

113

Bariton

113

ling Er anzudenken-Er anzudenkenling Er anzu-Er anzu-denken-Er anzu - denkenling Er anzudenken-

Vln.

1

2

113

Br.

Vcl.

K.-B.

This musical score page contains measures 118 through 122. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hn.), Trumpet (Ctp), Baritone (Bariton), Violin (Vln.), Viola (Br.), Cello/Viola (Vcl.), and Double Bass (K.-B.). The vocal part (Soprano) has lyrics in German. The key signature changes from one flat to two flats between measures 119 and 120. The time signature changes from 3/4 to 4/4 between measures 119 and 120, and back to 3/4 between measures 121 and 122.

Musiknummer	Instrument / Stimme	Notation Details
118	Fl.	Two staves, treble clef, 3/4 time.
118	Ob.	Two staves, treble clef, 3/4 time.
118	Klar.	Two staves, treble clef, 3/4 time.
118	Fag.	Two staves, bass clef, 3/4 time.
118	Hn.	Two staves, bass clef, 3/4 time.
118	Ctp.	Two staves, treble clef, 3/4 time.
118	Bariton	Bass clef, 3/4 time, lyrics: "sing Er anzudenken -"
118	Vln.	Two staves, treble clef, 3/4 time.
118	Br.	One staff, alto clef, 3/4 time.
118	Vcl.	One staff, bass clef, 3/4 time.
118	K.-B.	One staff, bass clef, 3/4 time.
119	All Instruments	Time signature change to 4/4.
120	All Instruments	Key signature change to two flats (B-flat major/D minor).
121	All Instruments	Time signature change to 3/4.
122	All Instruments	End of section, repeat sign.

Gelaumfig $\text{♩} = 116$

123

Fl. 1

Ob. 1 *legato*

f *mf* *mp* *p*

Klar. 1

2

ff *mf* *mp*

Fag. 1

2

ff *mf* *mp* *p*

Hr. 1

2

ff *mf* *mp* *p*

Trpt. 1

2

ff

Pk.

ff *mf*

Bariton

fing
ff

Vln. 1

2

mp *p*

Br.

Vcl.

ff *mf* *mp* *p*

K.-B.

f *mf* *mp* *p*

[illegible]

132

Fl. 1

mp

Ob. 1

mp

Ob. 2

mp

Klar. 1

mp

Klar. 2

mp

Fag. 1

Hr. 1

mp

Hr. 2

mp

Pk.

mp

Bariton

Au - gen-feuer Durch tul - gen Wald mit Wif - fek kam Ein

Vln. 1

Vln. 2

Br.

mf

mp

Vcl.

R.-B.

mf

mp

[illegible]

139

Fl.

non stacc.

Ob.

non stacc.

Klar.

non stacc.

ff

Fag.

Hr.

f

Crpt. 1 2

Pk.

Bariton

Eins, Zwei! Eins, Zwei! Eins, Zwei! Und *ff*

Vln.

Br.

Vcl.

K.-B.

144

Fl.

1

2

Ob.

1

2

Klar.

1

2

Fag.

1

2

Hr.

1

2

Crpt.

1

2

Pk.

Bariton

durch und durch Und durch und durch Und durch und durch Sein vor - pals Schwert zer-schnit-fer-

Vln.

1

2

Br.

Vcl.

K.-B.

147

Fl.

1

2

Ob.

1

2

Klar.

1

2

Fag.

1

2

Hr.

1

2

Pk.

147

Bariton

147

schnück, Sein vor - pals Schwert zer-schnüer - schnück, Da blieb es tod!!

ff

Vln.

1

2

Br.

147

unis.

Vcl.

147

R.-B.

147

Fl.

1

2

Ob.

1

2

Klar.

1

2

Fag.

1

2

Hr.

1

2

Pk.

Bariton

Vln.

1

2

Br.

Vcl.

K.-B.

Er, Kopf in Hand, Ge-läum-fiq zog zu-rück. Ge-läum-fiq zog zu-

157

Fl. 1

Ob. 1

Klar. 1

1

Fag. 2

1

2

1

2

Bariton

rück. Ge - läum - fig zog zu - rück. Ge - läum - fig Ge - läum - fig Da

ff dim. (mp) pp

Vln. 1

2

Br.

Vcl.

K.-B.

164

Fl. 1

Klar. 1

1

Fag. 1

1

Bariton

blieb es tod! Da blieb es tod!

Vln. 1

Br.

Vcl.

K.-B.

183

Fl. 1

pp

2

pp

Ob. 1

pp

p

Klar. 1

pp

p

183

Fag. 1

pp

2

pp

183

Hr. 1

pp

183

Pk.

183

Bariton

Es brillig war. Die schlichle Töven

p

183

Vln. 1

183

2

pp

Br.

Vcl.

pp

K.-B.

pp

Ob. 1

Klar. 1

1

Fag. 2

1

Hn. 2

Bariton

Wirr - ten und wim - mel - ten in Wa - den; Und al - ler - mün - si - ge Burg - go - ven

1

Vln. 2

Br.

Vcl.

K.-B.

195

Fl. 1

Klar. 1

Fn. 1

Bariton

Die mö - ren Räch' aus - gra - - ben.

1

Vln. 1

2

Br.

Vcl.

K.-B.

mf *mp* *pp*

ff *mp* *pp*

ff *mp* *pp*

ff *mp* *pp*

Vivace flagrante delicto

The image displays a page from a musical score, likely for a symphony or opera. The score is written in 4/4 time and includes various instruments and vocal parts. The instruments listed on the left include Piccolo, 2 Flutes, 1 Oboe, 2 Bassoons, 1 Horn in F, 2 Trumpets in Bb, 2 Trombones, BTbn., Tuba, Timpani, Solo Baritone, Soprano Alto, Chorus Tenor, Baritone Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows a complex arrangement of notes, rests, and dynamic markings such as *ff*, *mf*, and *mp*. The Solo Baritone part includes the instruction "Vivace flagrante delicto" and a tempo marking "(♩ = 96)". The Violoncello part includes the instruction "legato". The score is presented in a clear, professional layout with multiple staves for each instrument and vocal part.

2 Fl.

Ob. 1

1

2

1

2

1

2

3

4

2 Tpts.

2 Tbns.

BTbn.

Tuba

Timp.

Solo Bari.

I

II

Vla.

Vc.

DB

Well - versed in mat - ters Physi - cal, ___ Your at - ti - tude is Myst - i - cal. ___ We

Picc. *ff*

2 Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Hn. 1

Hn. 2

Hn. 3 *ff*

Hn. 4 *ff*

Solo Bari. *ff*

S. A. *ff*

T. *ff*

Bari B *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* div.

Vc. *ff*

DB *ff*

can-not play with-out some Pay - That, or your left Test-i - cle.____

We cannot play with-out some Pay - That, or your left Test - i - cle.____

We cannot play with-out some Pay - That, or your left Tes - ti - cle.____

Picc.

15

Fl.

15

2

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn. 2

1

2

3

2 Tpts.

15

Tuba

15

Solo Bari.

15

S

15

A

T

15

Bari B

15

I

II

Vla.

unis.

Vc.

DB

With claims to be Dev-o-tion-al,___ Your mo-rals are Con-tor-tion-al.___ We

ff

19

Picc.

1

Fl.

2

1

Ob.

2

1

B \flat Cl.

2

1

Bsn.

2

1

Hn.

2

3

4

Tuba

19

Timp.

19

Solo Bari.

cannot play without some Pay And al - so Tips, proportional. ____

19

S

A

19

T

8

19

Bari B

ff

Vc.

DB

ff

This musical score is for a piece featuring a variety of instruments and vocal parts. The score is written for a full orchestra and a vocal ensemble. The instruments include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpts.), Tuba, Solo Baritone (Solo Bari.), Soprano (S), Alto (A), Tenor (T), Baritone (Bari), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal parts are for Soprano, Alto, Tenor, and Baritone. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegro'. The score is divided into four measures. The first measure contains a flute solo, followed by a woodwind section. The second measure features a woodwind section. The third measure contains a woodwind section. The fourth measure features a woodwind section. The vocal parts enter in the second measure with the lyrics 'The-ory you're a dumb-dumb; A Doc-to-rate you have none. We'. The score includes various musical notations such as dynamics (ff, f, non stacc.), articulation (div., unis.), and phrasing (por-tion-al).

④

Picc.

Fl. 1

2 Ob.

1

2

3

4

Hn.

B♭ Tpt. 1

1

2

Tbn.

2 Tbns.

BTbn.

Tuba

Timp.

Solo Bari.

I

II

Vln.

Vla.

Vc.

DB

mp *mf* *mp* *f* *ff*

Your Mu - sic has no Po - wer; Your face is set to glow - er. You've

41 ⁵

Picc. *ff*

1

B♭ Cl. 2 *ff*

1 *f*

Bsn. 2

Hn. 1 *f*

2 Tpts. *f* *non stacc.*

BTbn. *ff* *f*

Tuba *f*

Solo Bari. *f* ⁵ *ff*

div. You sometimes write for Trumpet; You'd rather have a Strum - pet. We have your Score, Now pay some more Or

Vln. I *f*

II *f*

Vla. *f*

Vc. *f*

DB *f*

[illegible]

6

Ob. 2

1

B♭ Cl.

2

2 Bns.

50

1

Hn. 2

3

B♭ Tpt. 2

6

Solo Bari.

want a pi-ty par-ty; Your coun-terpoint is sor-ry; You wear a frown, Your zipper's down-Where is your Check? It's tar-dy!

50

T

8

Bari. B.

50

I

Vln.

II

Vla.

Vc.

DB

50

div. unis.

div. unis.

50

98

Picc.

Fl. 1

2 Ob.

2 Cl.

2 Bns.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 2

BTbn.

Tuba

Solo Bari.

S

A

T

Bari

Vln. I

Vln. II

Vla.

Vc.

DB

ff

f

sfz

div.

unis.

wear a frown, your zip-per's down-Where is your Check? It's tar-dy! Tar - dy!

No

7

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bns.

1

2

3

4

Hn.

Tuba

58

7

Solo Bari.

fun-ding is your ex-cuse; Your Mu-sic can find no use. It's as we feared, You're just too weird - Your

I

II

Vln.

Vla.

Vc.

DB

Picc. *61* *ff*

2 Fl. *61* *ff* *fff*

2 Ob. *61* *ff*

2 Cl. *61* *ff* *a 2*

2 Bns. *61* *a 2* *ff*

1 *ff* *fff*

2 *ff* *fff*

Hn. 3 *ff* *fff*

4 *ff*

2 Tpts. *61* *fff*

2 Tbns. *61* *ff* *fff*

Tuba *61* *ff* *fff*

Solo Bari. *61* *ff* *fff*
Score is in the Re - fuse! You're just too weird - - - - Your

S A *61* *ff* *fff*
It's as we feared, You're just too weird - - - - Your

T *61* *ff* *fff*
It's as we feared, You're just too weird - - - - Your

Bari B *61* *ff* *fff*

I *ff* *div.*

II *ff*

Vla. *ff*

Vc. *ff* *div.* *unis.*

DB *ff*

64 Picc. *fff*

2 Fl. *fff*

2 Ob. *fff*

2 Cl. *fff* a 2

2 Bns. *fff*

1

2

Hn. 3

4

2 Tpts. *fff*

2 Tbns. *fff* a 2

BTbn. *fff*

Tuba *fff*

Timp. *fff*

Solo Bari. *fff*

Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

S A *fff*

Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

T *fff*

8 Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

Bari B *fff*

I *fff*

Vln. *fff* unis.

II *fff*

Vla. *fff* div.

Vc. *fff*

DB *fff*